

SECOND HARP.

Miss Bernard

BARDIC FANTASIA,

DUET

FOR

Two Harps or Harp & Piano.

ON SUBJECTS FROM

(the Author's Dramatic Cantata)

“LLEWELYN.”

Composed by

JOHN THOMAS,

*Harpist to Her Majesty the Queen,
AND
Professor at the Royal Academy of Music.*

Ent. Sta. Hall.

Price for Two Harps 10s/-
Harp & Piano 10s/-
Complete 15s/-

London,
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John Thomas

BARDIC FANTASIA.

JOHN THOMAS.

Largo
maestoso.

(♩ = 60.)

ff

The first system of music is for the harp. It consists of two staves, treble and bass clef, in a key of three flats (B-flat major or D-flat minor). The time signature is common time (C). The tempo is marked 'Largo maestoso' and the metronome marking is '(♩ = 60.)'. The dynamics are marked 'ff' (fortissimo). The music features a series of chords and arpeggiated figures.

The second system continues the harp part with similar chordal and arpeggiated textures.

The third system concludes the first section. It ends with a double bar line and a key signature change to two flats (B-flat major or D-flat minor). The notes D-flat and G-flat are indicated in the final measure.

Larghetto. (♩ = 69.)

4p *sost:*

The fourth system begins the second section, marked 'Larghetto' with a metronome marking of '(♩ = 69.)'. It features a piano introduction marked '4p' and 'sost:' (sostenuto). The music is in the key of two flats and common time.

mf

The fifth system continues the second section, marked 'mf' (mezzo-forte). It features more complex arpeggiated and chordal patterns.

SECOND HARP.

3

The first system of musical notation for the Second Harp part. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and single notes, with a dynamic marking of *f* (forte) in the middle. There are some handwritten circles around certain notes.

The second system of musical notation. It continues the piece with various chordal textures. There are dynamic markings of *p* (piano) and *f* (forte). A handwritten '2' is visible at the end of the system.

The third system of musical notation. It features a series of chords, with a dynamic marking of *p* (piano) in the middle. There are some handwritten circles around notes.

The fourth system of musical notation. It begins with a *cres.* (crescendo) marking. The music includes chords and single notes, with dynamic markings of *f* (forte).

The fifth system of musical notation. It continues with chords and single notes, featuring a dynamic marking of *p* (piano).

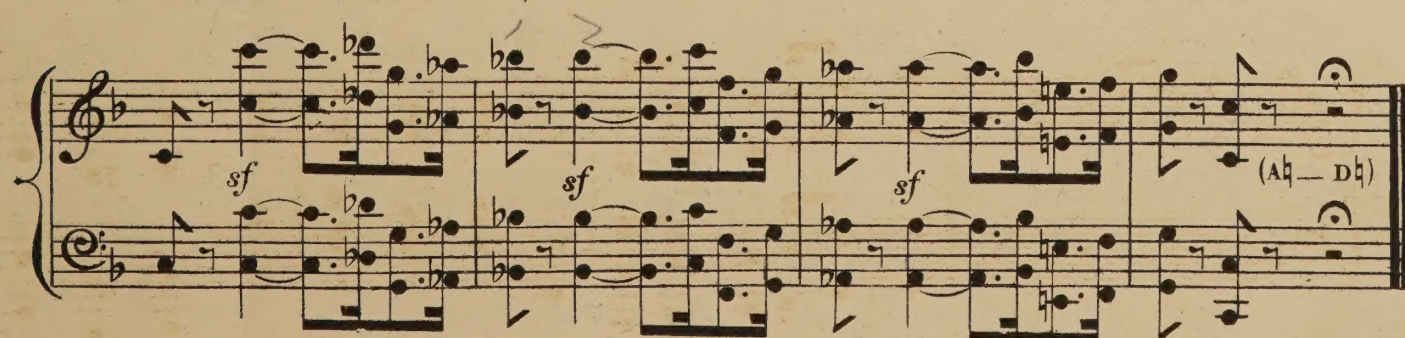
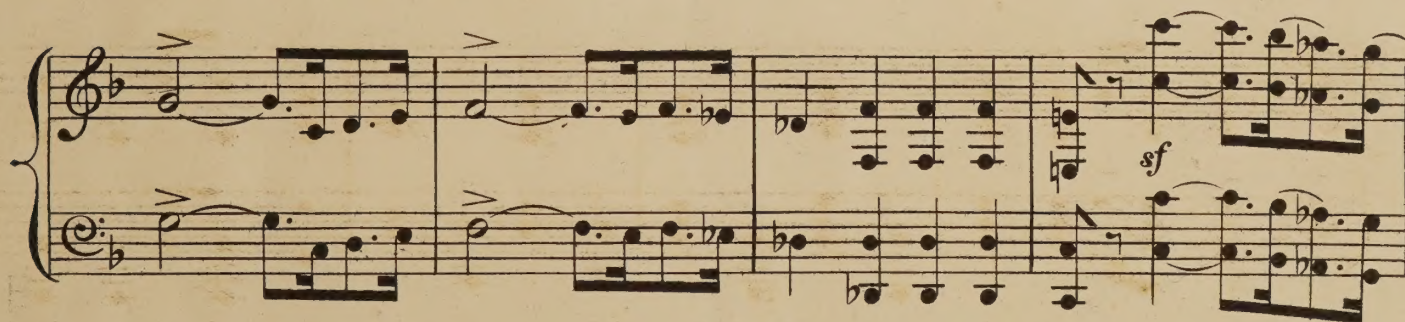
The sixth system of musical notation. It features a series of chords and single notes, with a dynamic marking of *ff* (fortissimo). There are some handwritten markings, including 'cre - - - - - scen - - - - - do.' and '(Eh)'.

Allegro moderato, marziale.

(♩ = 132.)

Handwritten: 1, 2, 3, 4

Handwritten: >



Un poco più lento. (♩=120.)

W4p

2

mf sost:

SECOND HARP.

7

The first system of musical notation for the Second Harp part. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. A *mf sost:* marking appears in the second measure.

The second system of musical notation. It continues the piece with similar harmonic textures. The right hand features more complex chordal structures, and the left hand maintains a steady accompaniment.

The third system of musical notation. It includes a forte (*f*) dynamic marking. There are handwritten annotations: "sfp" above the right hand in the third measure and "sf" above the left hand in the fourth measure. A large handwritten "94" is visible in the right margin.

The fourth system of musical notation. It begins with a piano (*p*) dynamic and a *sost:* marking. Handwritten annotations include "ab" and "2" in the right margin.

The fifth system of musical notation. It continues the piece with various chordal textures. Handwritten annotations include "Bb" and "b" in the right margin.

SECOND HARP.

Handwritten musical score for piano and voice, featuring six systems of staves. The notation includes various musical symbols, dynamics, and tempo markings.

- System 1:** Piano introduction. Treble clef, key signature of one flat (B-flat). Dynamics: *mf* (mezzo-forte), *sost:* (sostenuto). The piano part consists of chords in the left hand and single notes in the right hand.
- System 2:** Continuation of the piano introduction. Dynamics: *cres:* (crescendo). The piano part continues with chords and single notes.
- System 3:** Entry of the voice part. Treble clef, key signature of one flat. Dynamics: *f* (forte). The piano part continues with chords and single notes. Handwritten annotations include "4x" and "32x".
- System 4:** Continuation of the voice and piano parts. Dynamics: *cres:* (crescendo), *f* (forte). The piano part continues with chords and single notes.
- System 5:** Continuation of the voice and piano parts. Dynamics: *p* (piano), *rallent:* (rallentando), *p a tempo.* (piano a tempo). The piano part continues with chords and single notes.
- System 6:** Continuation of the voice and piano parts. Dynamics: *mo* (more), *ren* (ren). The piano part continues with chords and single notes.

SECOND HARP.

9

Tempo I^o

do. *pp* *ff* (Bb)

Più lento. ($\text{♩} = 100.$)

sf pesante.

2 3 3 4

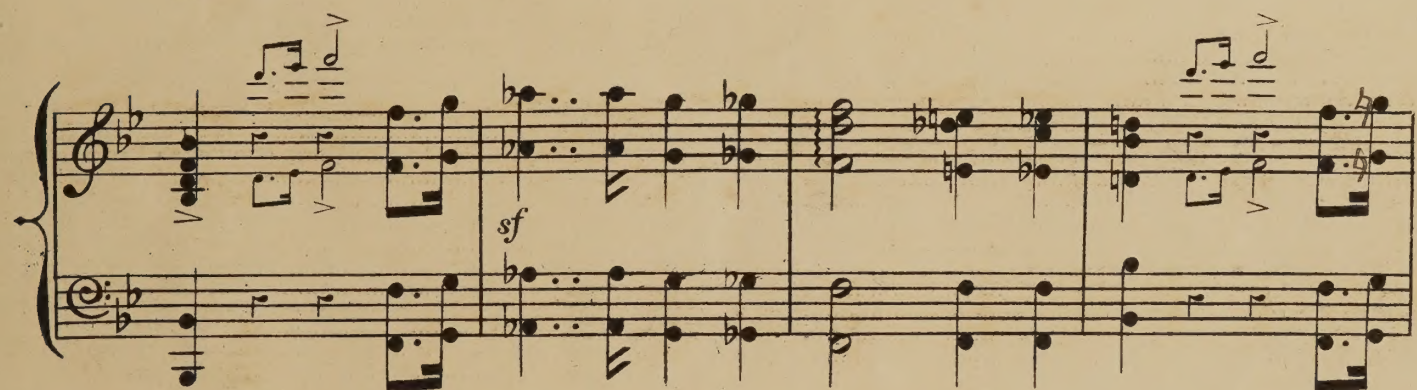
grandioso.

a tempo.

pesante.

ff

The musical score is written for a second harp, indicated by the title "SECOND HARP." at the top. It consists of five systems of grand staves, each with a treble and bass clef. The first system begins with the instruction "grandioso." and features a series of chords and arpeggios. The second system includes a handwritten "F4" above the treble staff. The third system features a series of arpeggios in the treble staff. The fourth system continues the arpeggiated pattern. The fifth system includes the instruction "a tempo." and "ff" (fortissimo), and features a series of arpeggios and chords. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.



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BY

JOHN THOMAS.

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AND
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